

DALLAS ART ASSOC.

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## SECOND ANNUAL EXHIBITION



# AMERICAN AND EUROPEAN ART

DALLAS ART ASSOCIATION  
DALLAS, TEXAS



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AUGUSTE RENOIR: Seated Bather



# SECOND ANNUAL EXHIBITION AMERICAN AND EUROPEAN ART

INTRODUCTION BY  
FORBES WATSON

THE ADOLPHUS HOTEL  
*April Seventh to Twenty-first  
Nineteen Twenty-One*

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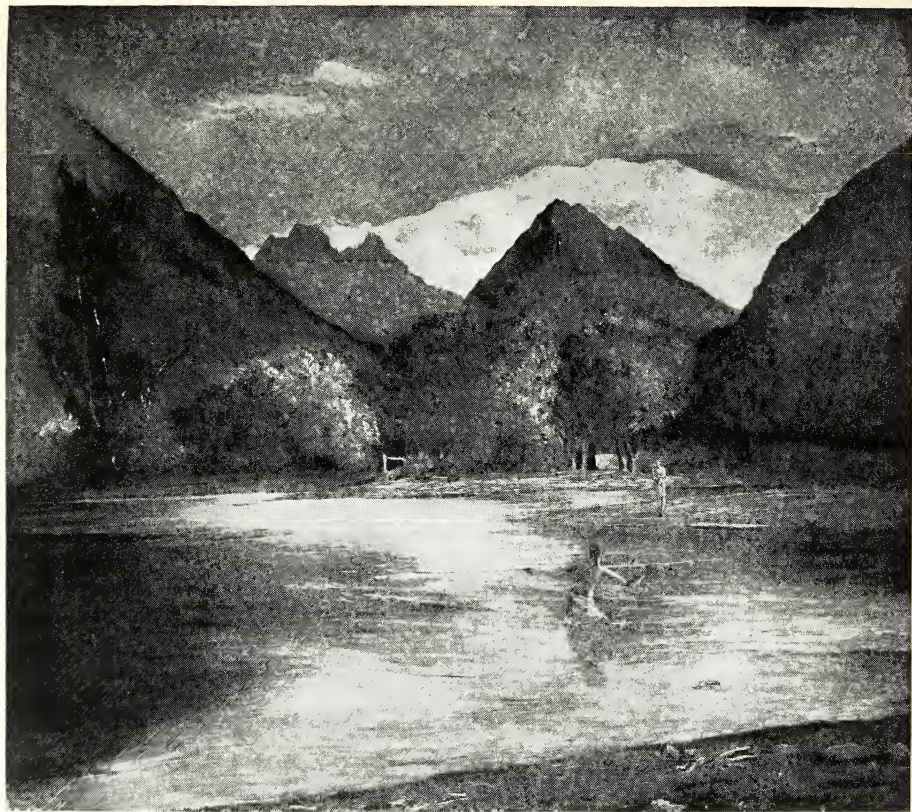
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JOHN LA FARGE: In the South Sea Islands

# I N T R O D U C T I O N

Eventually every nation is judged by the art which it produces, and it is hardly too fantastic to imagine that it will be our turn next—that, in fact, our turn is upon us. In literature, architecture, painting we have already produced works of great beauty and lasting quality, but that the power, the immense resources, the astonishing combination of races which are America, have found their full and inevitable expression in art none, for an instant, would claim. I do think, however, in my American optimism, that we are on the verge of the period when this great people will find adequate artistic expression, and the bringing of such an exhibition as this to Dallas is but a sign which way the tide of art is flowing. It is flowing our way, but whether the stream of art shall be small and easily diverted from its course, or deep and sweeping, is a question that brings us face to face with facts that will test us quite as much as we can test them.

Are we to be satisfied with negative culture or are we going to stand back of the men who are producing art at this very minute, and by our sympathetic and practical support, spur them on to the limit of their capacities? We cannot support them by lagging behind them, as we have in the past, by dragging them back and insisting that they, always the forerunners of their race, shall remain mere repeaters of the messages which their fathers have already delivered, any more than we can support them by vague yearnings.

## S E C O N D   A N N U A L   E X H I B I T I O N

In order to be able to support the artists—to win that privilege—it is necessary to approach them sympathetically, to respond to them sensitively, and to give to their point of view long and concentrated thought. To attack the artist because he does not see things as we see them is to place a barrier between him and ourselves. The artist sees differently and better or he would not be an artist. Whether he is a mystic, or a realist, or a classicist, or whether he chooses abstract forms as a means to expression, he is compelled to translate his vision into concrete material. It is a pre-requisite that he should be sufficiently the master of his vision to give it visible form.

Although we see line and form and color all about, a surprisingly small number of us ever formulate a visual idea of our own, based on the world of contrasting and harmonizing forms—of which color and light are but integral parts. Our process is much slower. We are, as it were, blind to the world, until the artist has given us the lead. And when we have absorbed into our every-day visual knowledge that which was ours to see, but which we could not see until the artist had combined the unrelated parts into a synthetic whole, a state of inertia sets in, and the artist who discovers in these same natural phenomena a new combination, and has in turn, a new vision, is immediately attacked for upsetting our comfortable feeling of having arrived. No sooner do we reach one point than the artist pricks our slumber and insists that we should go to another point. We repay him by denying him, and making his life unhappy, and only



when we find that we are being left hopelessly in the rear do we reluctantly follow.

This idea is based on the hard facts of history. Practically every one of the important artists of the past hundred years in this exhibition has been denied. Courbet, Manet, Monet, Renoir, Cézanne—for them all it was a long hard struggle to gain recognition. Our collectors to-day are paying enormous sums for paintings by Renoir and Cézanne and in so doing flattering themselves that they are abreast of the artistic development of their period.

The result of this slowness and apathy of the public during the nineteenth century, was to create a state of isolation for the artist. That this century was one of the great periods of art may be interpreted as an indication that isolation is good for the artist's soul, or it may be interpreted, much more truly I believe, as evidence that the genius of a Cézanne cannot be downed even by an inimical public.

The artist has to-day a much wider public. Such an exhibition as this is one proof. In Philadelphia the Academy is giving its galleries for the first time to the young American moderns of more radical tendency, and that exhibition will open one week after the Dallas exhibition. A proportion of the artists, who will exhibit there, are also represented here. In the Metropolitan Musum in New York a French exhibition opens shortly, and Matisse, Picasso, Derain and others whose work is here, will for the first time penetrate the sacred Museum portals. We are catching up. Chicago is contemplating a new modern exhibition also. The result of the

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Dallas exhibition and of these other exhibitions can be foreseen. Instead of waiting for the artist to grow old or die in neglect, we shall begin to recognize him in the prime of his power, and by supporting him, break through his isolation and strengthen his production.

In collecting the various paintings and drawings which make up this varied group, by showing so far as circumstances would permit, the various steps in the development of painting, during the past hundred years, I have had a single aim in view: to bring us into direct contact with the men of to-day and stimulate the interest and the support for their work which is quite as necessary to our own spiritual enrichment as to theirs.

Without background cultivation is thin. Without apprehension of the modern point of view cultivation is lifeless. If we are content to see only that which the museums have collected, if our eyes close as we emerge from the Louvre, the Prado, the Uffizi or wherever we may discover the masterpieces of the past, and we are no better prepared to see the work of the creative artists of to-day we can be sure that we have not seen the work of the giants of the past through our own eyes. The ultimate test of our artistic cultivation lies not in knowledge of the art of the past, but in our capacity to utilize the principles, gained through this knowledge, in the more difficult and elusive process of seeing into the artistic expression of the life in which we play a part.

FORBES WATSON.

# C A T A L O G U E

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## ABRAMS, LUCIEN

1. Girls
2. Still Life

## ANDRE, ALBERT

3. Interior with Figure  
*Courtesy of Mr. Olaf Olesen*

## BEAL, GIFFORD

4. Circus Parade
5. Garden Party

## BELLOWS, GEORGE

6. Portrait of Mr. Waldo Pierce
7. Emma in Purple

## BIDDLE, GEORGE

8. Portrait of My Mother
9. Under the Bananas

## BRAQUE, GEORGES

10. Still Life
11. Still Life (water color)  
*Courtesy of Mr. Marius de Zayas*

## BURLIN, PAUL

12. Los Penitentes
13. Western Landscape
14. Mexicana
15. Figure (drawing)
16. Figure (drawing)
17. Figure (drawing)

## BURROUGHS, BRYSON

18. The Return of Judith

## BUTLER, THEODORE

19. Goldfish
20. Goldfish
21. The Avenue of the Allies

## CARLES, ARTHUR

22. Bouquet

## CARLSEN, EMIL

23. Weir's Woods

## CASSATT, MARY

24. Mother and Child  
*Lent anonymously*
25. Mother and Baby  
*Lent anonymously*
26. After the Bath  
*Courtesy of Durand-Ruel Gallery*
- 26 (a). Color-Etching
- 26 (b). Color-Etching  
*Lent by Miss Mary Livingston Willard*

## CAZIN, JEAN CHARLES

27. Landscape  
*Courtesy of Mr. Olaf Olesen*

## CEZANNE, PAUL (1839-1906)

28. The Artist's Estate at Aix  
*Courtesy of Wildenstein Gallery*
29. The Fountain (water color)
30. Trees and Rocks (water color)  
*Lent anonymously*
31. Mountain and Tree (water color)
32. The Alley (water color)
33. Man Seated (drawing)
34. Landscape (drawing)
35. Figures (drawing)
36. Man Reclining (drawing)
37. Study from the Antique (drawing)
38. Venus and Cherub (drawing)
39. Male Torso (drawing)
40. Old Woman Sleeping (drawing)
41. Figure of a Woman (drawing)  
*Courtesy of Mr. Marius de Zayas*
42. Bathers (large lithograph)
43. Bathers (small lithograph)  
*Lent anonymously*



S E C O N D A N N U A L E X H I B I T I O N

CHANLER, ROBERT

44. Bird Phantasy (screen)  
*Lent by Mr. James Deering*

COLLINS, ALFRED (1857-1903)

45. Niagara  
*Lent by Mrs. Charles Cary*

COROT, JEAN BAPTISTE CAMILLE  
(1796-1875)

46. Hamlet  
*Courtesy of Mr. Olaf Olesen*  
47. Woman Playing a Mandolin  
*Courtesy of Durand-Ruel Gallery*  
48. Landscape (drawing)  
*Courtesy of Mr. Marius de Zayas*

COURBET, GUSTAVE (1819-1877)

49. The Mill  
50. Landscape  
*Courtesy of Mr. Olaf Olesen*  
51. Winter Landscape  
*Courtesy of Durand-Ruel Gallery*  
52. In Savoie  
53. The Artist's Grandfather  
54. Figure of a Man (drawing)  
*Courtesy of Mr. Marius de Zayas*

DASBURG, ANDREW

- 54 (a). Portrait of Henry Lee McFee  
54 (b). Drawing  
54 (c). Drawing

DAUMIER, HONORE (1808-1879)

55. La Plaidoirie (drawing)  
*Courtesy of Mr. Marius de Zayas*

DAVIES, ARTHUR B.

56. Rose to Rose  
57. A Sicilian Shepherd  
*Courtesy of Ferargil Gallery*  
58. The Mountaineers  
59. After Rain

60. Attainment by Fire

61. Drawing  
62. Drawing  
63. Drawing  
*Lent anonymously*

DAVIS, CHARLES

64. The Sun Warms the Hillside  
*Courtesy of Macbeth Gallery*

DEGAS, EDGAR (1834-1917)

65. Horses  
*Lent by Mrs. Payne Whitney*  
66. Dancers  
*Courtesy of Mr. Olaf Olesen*  
67. Ballet Scene  
68. Portrait Group (pastel)  
*Courtesy of Durand-Ruel Gallery*  
69. Copy of an Old Master (drawing)  
70. Copy of an Old Master (drawing)  
71. Copy of an Old Master (drawing)  
72. Copy of an Old Master (drawing)  
73. Copy of an Old Master (drawing)  
74. Dancers (drawing)  
*Lent anonymously*  
75. Copy of Uccello (drawing)  
76. From a Greek Frieze (drawing)  
*Lent anonymously*  
77. The Village  
78. Dancers (pastel)  
79. Bather (pastel)  
80. Woman Dressing Her Hair (drawing)  
81. Dancer (drawing)  
82. Horses (drawing)  
83. Horses (drawing)  
84. Horse (drawing)  
85. Horse (drawing)  
86. Bather (drawing)  
87. Copy of an Old Master (drawing)  
88. Copy of an Old Master (drawing)  
90. Head of a Girl (monotype)

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- 91. Nude (pastel)
- 92. Dancers (drawing)  
*Courtesy of Mr. Marius de Zayas*

**DEACROIX, EUGENE (1799-1863)**

- 93. Hercules and Alceste  
*Lent anonymously*
- 94. Flowers
- 95. Sketch for La Liberté (drawing)
- 96. Figure of a Man (drawing)  
*Courtesy of Mr. Marius de Zayas*

**DEMUTH, CHARLES**

- 97. A Box of Tricks
- 98. A Piano-Mover's Holiday
- 99. Flowers (water color)
- 100. Flowers (water color)  
*Courtesy of Daniel Gallery*
- 101. Horses in Stable (water color)  
*Lent anonymously*

**DENIS, MAURICE**

- 102. Head (color print)
- 103. Figure (color print)  
*Lent anonymously*

**DERAIN, ANDRE**

- 104. Portrait of a Woman
- 105. Head of a Man (drawing)
- 106. Figure of a Woman (drawing)  
*Courtesy of Mr. Marius de Zayas*
- 107. Italian Town (drawing)
- 108. Trees (drawing)  
*Lent anonymously*

**D'ESPAGNAT, GEORGES**

- 109. Fruit and Flowers  
*Courtesy of Durand-Ruel Gallery*

**DICKINSON, PRESTON**

- 110. Paris Café (drawing)
- 111. Paris Café (drawing)  
*Lent anonymously*

**DUBOIS, GUY PENE**

- 112. The Harem Carpet  
*Courtesy of Kraushaar Gallery*
- 113. Red Hair  
*Lent by Mrs. Charles Cary Rumsey*

**EAKINS, THOMAS**

- 114. Hunting Land
- 115. Retrospection  
*Courtesy of Ferargil Gallery*

**EISENLOHR, EDWARD G.**

- 116. Calm Days
  - 117. Willows in Snow
- FIELD, HAMILTON EASTER**
- 118. Barberry and Pine
  - 119. Lower Manhattan
- FOOTE, MARY**
- 120. Portrait of Frederick Macmonies

**FORAIN, JEAN LOUIS**

- 121. The Picture Dealer
- 122. Return Home After the War
- 123. The Jury Room (drawing)
- 124. Marianne (drawing)
- 125. Workers at the Bar (drawing)
- 126. Plans (drawing)
- 127. Behind the Scenes (drawing)  
*Courtesy of Kraushaar Gallery*

**FOSTER, BEN**

- 128. Autumn Twilight
- 129. An Autumn Day

**FRAZIER, KENNETH**

- 130. Golf Players
- 131. In the Hudson Valley

**FRIESEKE, FREDERICK**

- 132. Before the Window  
*Courtesy of Macbeth Gallery*

S E C O N D   A N N U A L   E X H I B I T I O N

GAUGUIN, PAUL (1848-1903)

- 132 (a). Landscape
- 133. The Artist's Mother (water color)
- 134. A Tahitian Madonna (water color)  
*Courtesy of Mr. Marius de Zayas*
- 135. Lithograph  
*Lent by Mr. Allen Tucker*

GAYLOR, WOOD

- 136. Pekin Café  
*Lent anonymously*

GLACKENS, WILLIAM

- 137. Child and Dog
- 138. Flowers
- 139. Horse-chestnut Tree

GLEIZES, ALBERT

- 140. In a Hammock (water color)
- 141. Small Village (water color)
- 142. Town (water color)  
*Lent anonymously*

GUILLAUMIN, ARMAND

- 143. In the Garden
- 144. Landscape  
*Lent by Mr. Hamilton Easter Field*

GUYS, CONSTANTIN (1805-1892)

- 145. Portrait of a Woman (drawing)
- 146. Two Women (drawing)  
*Courtesy of Mr. Marius de Zayas*

HALPERT, SAMUEL

- 147. On the Seine  
*Courtesy of Kraushaar Gallery*

HARPIGNIES, HENRI J. (1819-1890)

- 148. The Oak Tree  
*Courtesy of Mr. Olaf Olesen*

HASSAM, CHILDE

- 149. The Hudson

HOMER, WINSLOW

- 150. French Farm  
*Courtesy of Babcock Gallery*
- 151. In the Connecticut Valley (water color)  
*Courtesy of Milch Gallery*

INGRES, JEAN AUGUSTE

DOMINIQUE (1780-1867)

- 152. The Odalisque (lithograph)  
*Lent by Mr. Charles Sheeler*

KENT, ROCKWELL

- 153. Maine Coast  
*Lent by Mr. Ralph Pulitzer*
- 154. Alaska

KROLL, LEON

- 155. The Easter Lily
- 156. The Picnic

KUEHNE, MAX

- 157. Segovia
- 158. Spanish Landscape
- 159. Small Panel
- 160. Small Panel
- 161. Small Panel
- 162. Small Panel

LACHAISE, GASTON

- 163. Peacock (sculpture)
- 164. Peacock (sculpture)
- 165. Drawing
- 166. Drawing
- 167. Drawing
- 168. Drawing

LA FARGE, JOHN

- 169. In the South Sea Islands  
*Lent by Mr. Hamilton Easter Field*

LAURENCIN, MARIE

- 170. Two Girls



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171. Head (drawing)  
*Lent anonymously*

LAWSON, ERNEST

172. Winter Landscape  
*Lent by Mr. Allen Tucker*

LEVER, HAYLEY

173. Bathing Beach  
174. The Interclub Regatta  
175. Water Color  
176. Water Color

LUKS, GEORGE

177. Czecho-Slovak Chieftan  
178. New Year's Shooter  
*Courtesy of Kraushaar Gallery*

MANET, EDOUARD (1832-1883)

179. The Smoker  
*Lent by Mrs. Harry Payne Whitney*  
180. The Toreador  
*Courtesy of Mr. Olaf Olesen*

MATISSE, HENRI

181. Apples  
182. A Room in a Hotel  
183. Women Bathing  
184. Marine  
*Courtesy of Mr. Marius de Zayas*

MILLET, JEAN FRANCOIS

185. The Sower  
*Lent by Mrs. Harry Payne Whitney*  
186. Drawing  
*Courtesy of Kraushaar Gallery*

MONET CLAUDE

187. The Cliff  
188. Giverny  
189. Belle Isle  
*Courtesy of Mr. Olaf Olesen*

ONDERDONK, JULIAN

190. Sunrise in the Hills

PACH, WALTER

191. Painting  
192. Painting

PASCIN, JULES

193. Summer, Etching  
194. Lovers, Etching  
195. Etching  
*Lent anonymously*

PICASSO, PABLO

196. Portrait  
197. Portrait (drawing)  
198. Bathers (pastel)  
199. Man Seated (etching)  
*Lent anonymously*  
200. Figure  
201. Portrait (drawing)  
202. The Masked Ball (water color)  
203. The Café (water color)  
*Courtesy of Mr. Marius de Zayas*  
204. Nude (drawing)

PISSARRO, CAMILLE (1830-1903)

205. Haying  
*Courtesy of Mr. Olaf Olesen*  
206. Rouen  
207. Pontoise  
*Courtesy of Durand-Ruel Gallery*

PRENDERGAST, CHARLES

208. Carved Panel

PRENDERGAST, MAURICE

209. Venice

REAUGH, FRANK

210. On the Way to Water  
*Lent by Mrs. Stephen I. Munger*

S E C O N D A N N U A L E X H I B I T I O N

REDFIELD, EDWARD W.

211. The Sunken Road  
*Courtesy of Ferargil Gallery*

REDON, ODILON

212. The Red Boat  
*Lent by Miss Mary Livingston Willard*  
213. Flowers  
*Lent by Mr. Daniel Morgan*  
214. Pegasus (lithograph)  
215. Pegasus (lithograph)  
216. Head (lithograph)  
217. Lithograph  
*Lent anonymously*

RENOIR, AUGUSTE (1839-1919)

218. Landscape  
*Lent by Mrs. Payne Whitney*  
219. Flowers  
220. Head of a Woman  
*Courtesy of Mr. Marius de Zayas*  
221. In the Garden  
222. The River at Argenteuil  
223. Young Girl Seated in the Garden  
*Courtesy of Durand-Ruel Gallery*

RIVERA, DIEGO

224. Majolica Landscape  
*Lent anonymously*  
225. The Aqueduct  
226. Houses  
*Courtesy of Mr. Marius de Zayas*

RÖDIN, AUGUSTE (1840-1917)

227. Drawing  
228. Drawing  
*Lent anonymously*  
229. Drawing  
230. Drawing  
*Lent by Mr. Hamilton Easter Field*

ROUSSEAU, HENRI

231. Fortifications

232. Landscape

*Courtesy of Mr. Marius de Zayas*

RYDER, ALBERT P.

233. The Smuggler's Landing Place  
234. The White Horse  
235. Travellers at Dusk  
*Courtesy of Kraushaar Gallery*

SCHAMBERG, MORTON

236. Landscape  
*Lent anonymously*

SHEELER, CHARLES

237. Flowers  
238. Interior  
239. Bucks County Barn (drawing)  
240. Bucks County Barn (drawing)

SCHOFIELD, ELMER

241. North Coast of Cornwall  
242. Pengrenow Farm  
243. Sunlit Ravine

SERRET, CHARLES

244. Children at Play (pastel)  
*Lent anonymously*

SEURAT, GEORGES (1860-1891)

245. The Rain (drawing)  
246. Steamboat (drawing)  
*Courtesy of Mr. Marius de Zayas*

SIGNAC, PAUL

247. Water Color  
*Lent by Miss Mary Livingston Willard*

SISLEY, ALFRED (1839-1899)

248. The Sand Dock  
*Courtesy of Durand-Ruel Gallery*  
249. Canal Boats  
250. Afternoon Sunlight  
*Courtesy of Mr. Olaf Olesen*

SLOAN, JOHN

- 251. Sun and Wind on the Roof
- 252. Independence Square
- 253. Etching
- 254. Etching

SPEICHER, EUGENE

- 255. The Balm of Gilead Tree
- 256. Landscape

STERNE, MAURICE

- 257. Dancers
  - 258. Resting at the Bazaar
  - 259. Drawing
  - 260. Drawing
  - 261. Drawing
- Courtesy of Bourgeois Gallery*

TUCKER, ALLEN

- 263. Old Cordes
- 264. The Hill Farm
- 265. Portrait of Signorina S——

TOULOUSE-LAUTREC, HENRI DE  
(1864-1901)

- 266. The Clown Chocolat (drawing)
  - 267. Woman on Bed (lithograph)
  - 268. The Young Acrobat (monotype)
  - 269. Woman on Bed (lithograph)
- Courtesy of Mr. Marius de Zayas*

TWACHTMAN, JOHN

- 270. The Mill Stream
- Courtesy of Macbeth Gallery*
- 271. In Holland
  - 272. The Lake Under the Hill
- Courtesy of Milch Gallery*
- 273. End of the Rain
- Lent by Mr. Allen Tucker*
- 274. Old Oyster Boats
- Courtesy of Babcock Gallery*

VAN GOGH, VINCENT

- 274 (a). Portrait of a Boy
- Courtesy of Mr. Marius de Zayas*

VLAMINCK, MAURICE

- 275. Landscape
- Courtesy of Mr. Marius de Zayas*

WALLACE, ETHEL

- 276. The Japanese River (decorative hanging)
- 277. The Tiger (decorative hanging)
- 278. Butterflies (decorative hanging)
- 279. Pomegranates (decorative hanging)

WATSON, NAN

- 280. Contrasts
- 281. Portrait

WEBER, MAX

- 282. Landscape
- Lent anonymously*

WEIR, J. ALDEN (1852-1920)

- 283. Portrait of a Boy
- Courtesy of Ferargil Gallery*

WILSON, RICHARD (1713-1782)

- 284. Lake Nemi
- Lent by Mr. Hamilton Easter Field*

ZORACH, MAGUERITE

- 285. New York (embroidery)
- 286. Indian Wedding (embroidery)
- 287. Moonlight (water color)
- 288. Lost Lake (water color)
- 289. Yosemite Valley (water color)
- 290. Summits (water color)

ZORACH, WILLIAM

- 291. Yosemite Falls (water color)
- 292. Yosemite Valley (water color)
- 293. Vernal Falls (water color)
- 294. The Mountains (water color)

# I N D E X   O F   A D D R E S S E S

*NOTE:—The addresses of the owners or the agents of the owners of all of the pictures in this exhibition which are for sale, together with the catalogue numbers of said pictures, are given below. It is to be noted that while the Dallas Art Association charges no commission on the sale of any picture in the exhibition, it will be happy to extend every assistance to prospective purchasers and will, upon application, submit a list of the prices of the pictures which are for sale. Purchasers who wish to deal directly with the artists themselves, or with their dealers, are encouraged to do so, and for that purpose the following list of addresses is submitted to their attention. When a picture is contributed through the courtesy of a dealer or agent, the agent's address is given. When the artist himself has contributed pictures that are for sale the artist's address is given.*

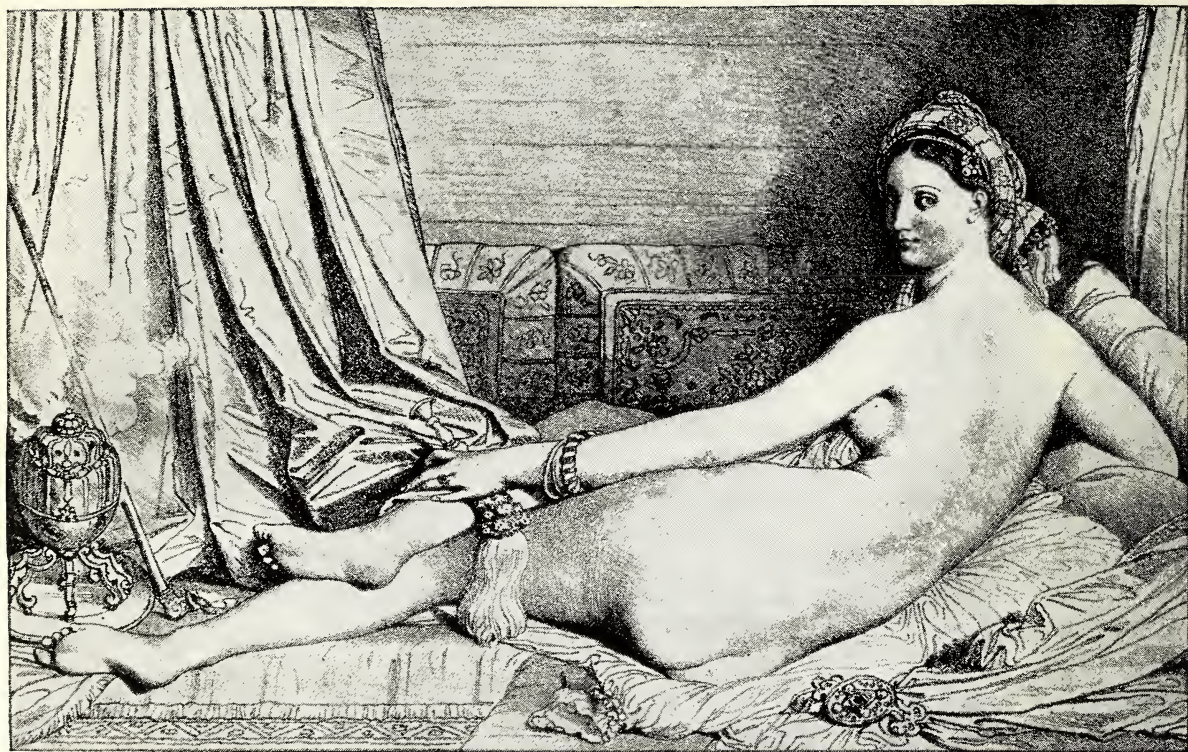
- ABRAMS, LUCIEN, Dallas, Texas. 1, 2.
- BABCOCK GALLERY, 19 East 49th Street, New York. 150, 274.
- BEAL, GIFFORD, 230 West 59th Street, New York. 4, 5.
- BELLOWS, GEORGE, 145 East 19th Street, New York. 6, 7.
- BIDDLE, GEORGE, 50 Barrow Street, New York. 8, 9.
- BOURGEOIS GALLERY, 668 Fifth Avenue, New York. 257, 258, 259, 260, 261, 262.
- BURLIN, PAUL, 106 West 57th Street, New York. 12, 13, 14, 15, 16, 17.
- BURROUGHS, BRYSON, c/o Metropolitan Museum, New York. 18.
- BUTLER, THEODORE, 75 Washington Place, New York. 19, 20, 21.
- CARLES, ARTHUR B., 2007 Girard Avenue, Philadelphia, Pa. 22.
- DANIEL GALLERY, 2 West 47th Street, New York. 97, 98, 99, 100.
- DE ZAYAS, MARIUS, 549 Fifth Avenue, New York. 10, 11, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 43, 52, 53, 54, 55, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 94, 95, 96, 104, 105, 106, 133, 134, 145, 146, 181, 182, 183, 184, 200, 201, 202, 203, 218, 219, 220, 225, 226, 231, 232, 245, 266, 267, 268, 269, 275, 132 (a), 274 (a).
- DURAND-RUEL GALLERY, 12 East 57th Street, New York. 26, 47, 51, 67, 68, 109, 206, 207, 221, 222, 223, 248.
- EISENLOHR, EDWARD G., Dallas, Texas. 116, 117.
- FERARGIL GALLERY, 607 Fifth Avenue, New York. 23, 56, 57, 114, 115, 211, 283.



D A L L A S A R T A S S O C I A T I O N

- FIELD, HAMILTON EASTER, 106 Columbia Heights, Brooklyn. 118, 119.  
FOOTE, MARY, 3 Washington Square North, New York. 120.  
FOSTER, BEN, National Arts Club, East 19th Street, New York. 128, 129.  
FRAZIER, KENNETH, Century Club, East 43rd Street, New York. 130, 131.  
GLACKENS, WILLIAM, 10 West 9th Street, New York. 137, 138, 139.  
HASSAM, CHILDE, 132 West 57th Street, New York. 149.  
KENT, ROCKWELL, Arlington, Vermont. 154.  
KROLL, LEON, 253 West 42nd Street, New York. 155, 156.  
KUEHNE, MAX, 18 Bank Street, New York. 157, 158, 159, 160, 161, 162.  
LACHAISE, GASTON, 77 Washington Place, New York. 163 164, 165, 166, 167, 168.  
LEVER, HAYLEY, 253 West 42nd Street, New York. 173, 174, 175, 176.  
ONDERDONK, JULIEN, Dallas, Texas. 190.  
PACH, WALTER, 13 East 14th Street, New York. 191, 192.  
PRENDERGAST, CHARLES, 50 Washington Square South, New York. 208.  
PRENDERGAST, MAURICE, 50 Washington Square South, New York. 209.  
SHEELER, CHARLES, c/o M. de Zayas, 549 Fifth Avenue. 237, 238, 239, 240.  
SLOAN, JOHN, 88 Washington Place, New York. 251, 252, 253, 254.  
SPEICHER, EUGENE, 253 West 42nd Street, New York. 255, 256.  
TUCKER, ALLEN, 121 East 79th Street, New York. 263, 264, 265.  
WALLACE, ETHEL, 62 Washington Square, South, New York. 276, 277, 278, 279.  
WATSON, NAN, 12 West 8th Street, New York. 280, 281.  
ZORACH, MARGUERITE, 123 West 10th Street, New York. 285, 286, 287, 288, 289, 290.  
ZORACH, WILLIAM, 123 West 10th Street, New York. 291, 292, 293, 294.

*Handwritten notes:*  
Kodak  
over from the 1st  
under the window



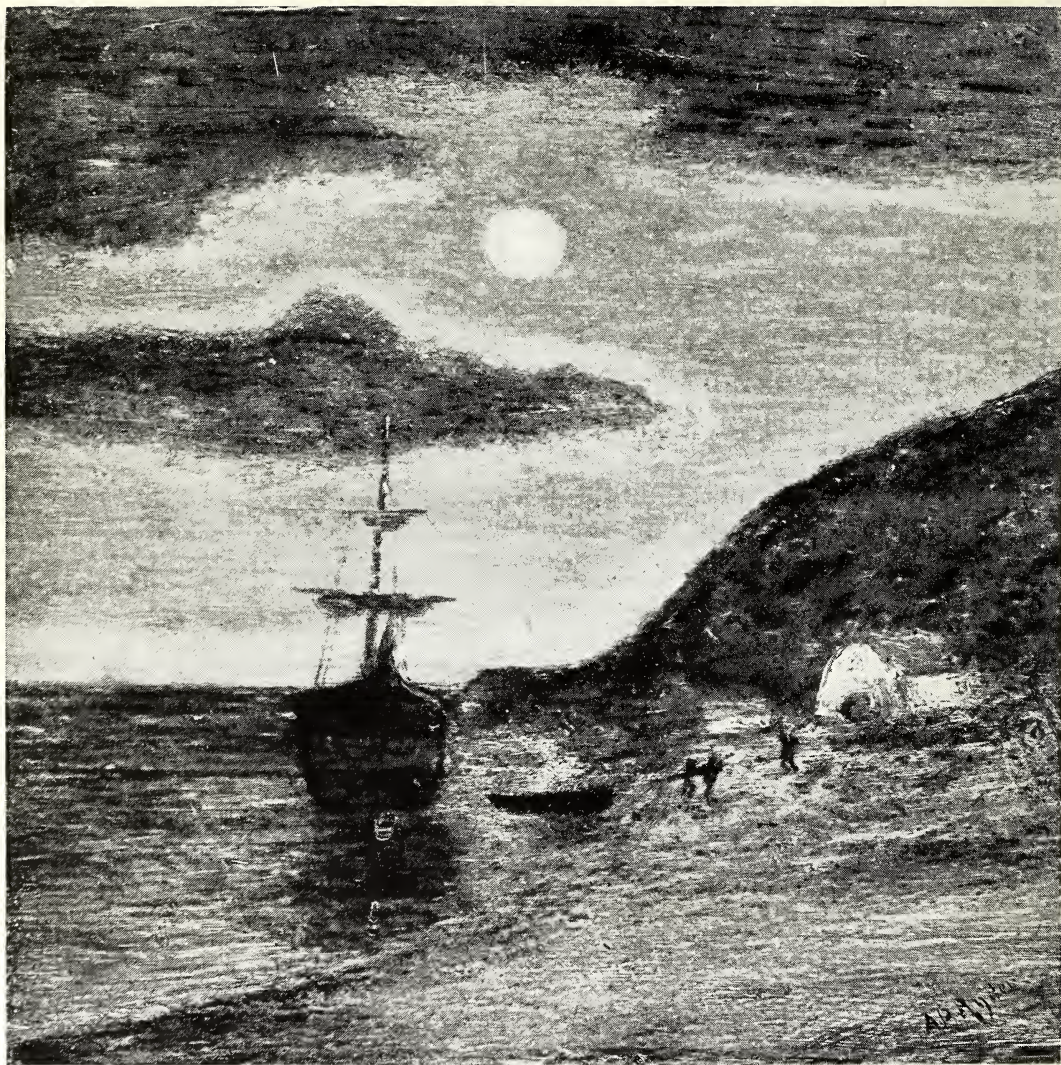
DOMINIQUE INGRES: The Odalisque





GUSTAVE COURBET: The Mill





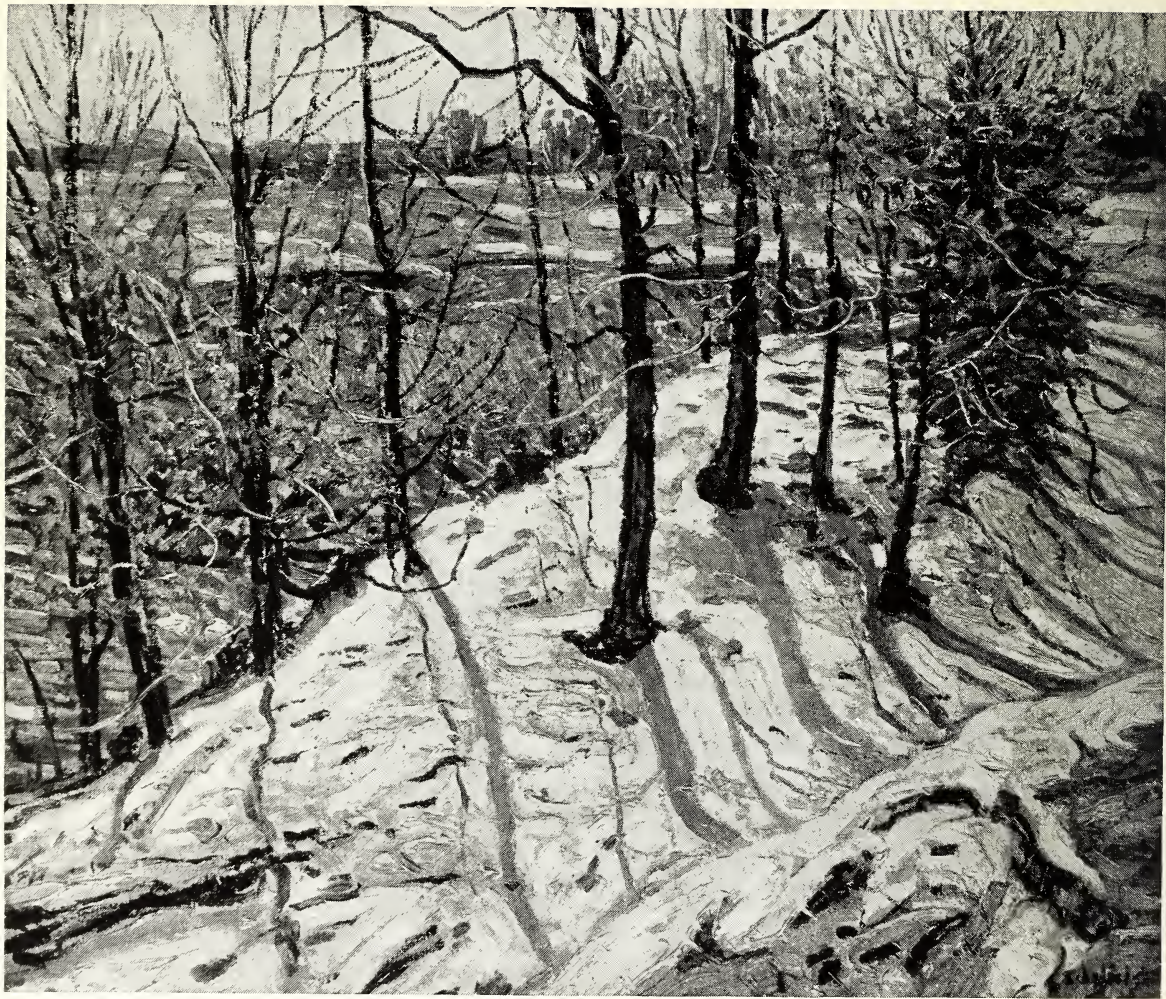
ALBERT RYDER: The Smuggler's Landing Place





CLAUDE MONET: The Cliff





ELMER SCHOFIELD: Snow in the Ravine





CAMILLE PISSARRO: Pontoise



EDGAR DEGAS: Portrait Group





MARY CASSATT: After the Bath



EDOUARD MANET: The Smoker





GEORGE BELLOWS: Portrait of Waldo Pierce



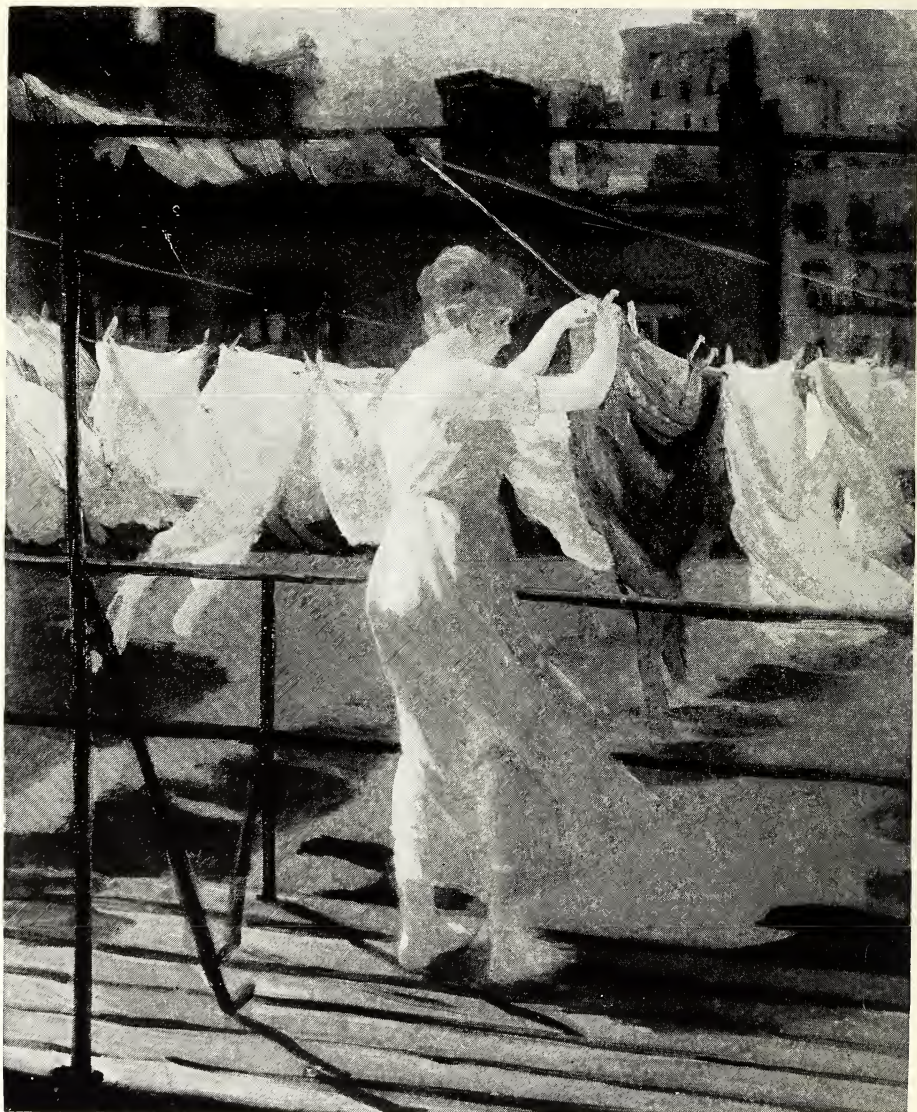
GEORGE LUKS: Czecho-Slovak Chieftan





ROCKWELL KENT: Alaska





JOHN SLOAN: Sunlight on the Roof





KENNETH FRAZIER: Golf Players





ARMAND GUILLAUMIN: The Garden





EUGENE SPEICHER: Landscape





MAX KUEHNE: Segoria



ALLEN TUCKER: Portrait of Signorina S—





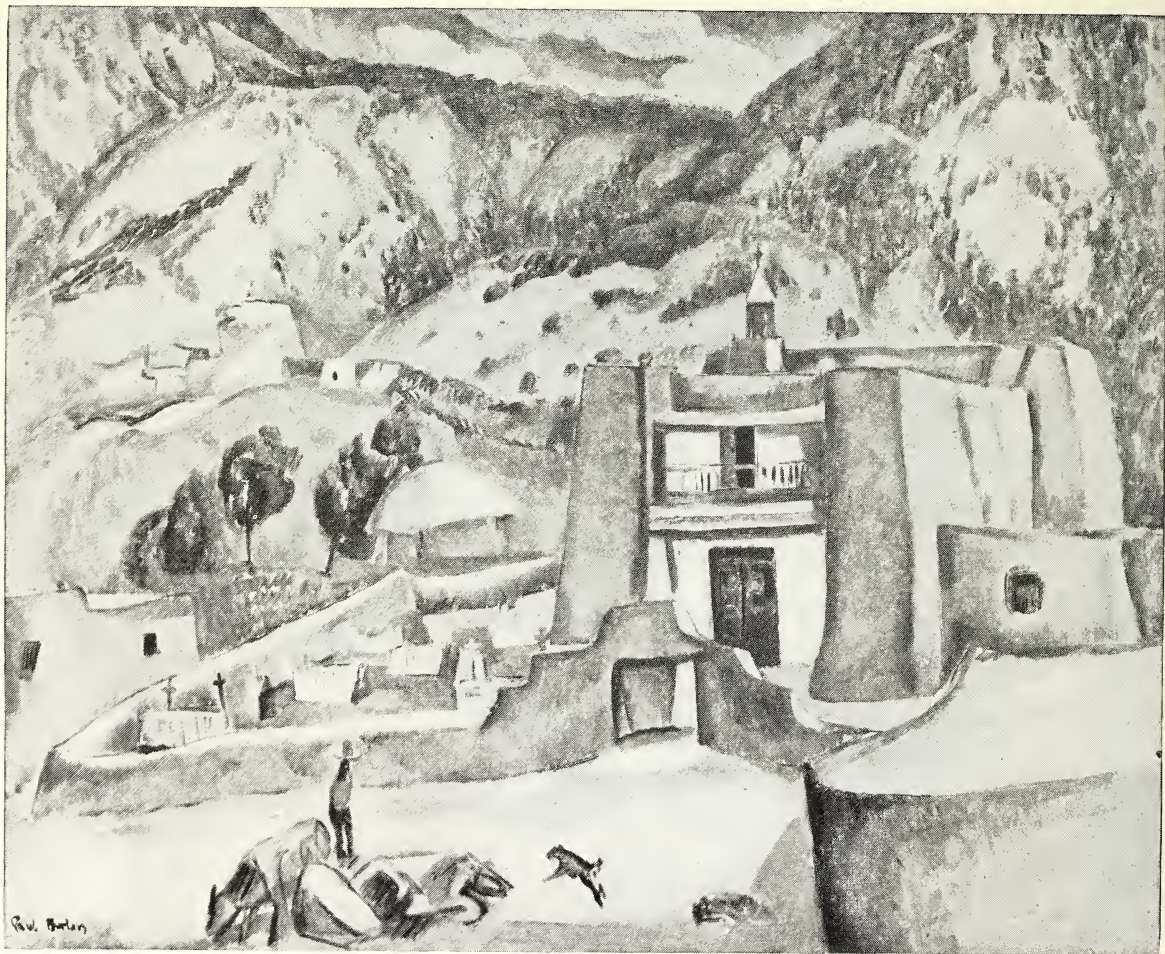
PAUL CÉZANNE: Jas de Bouffan





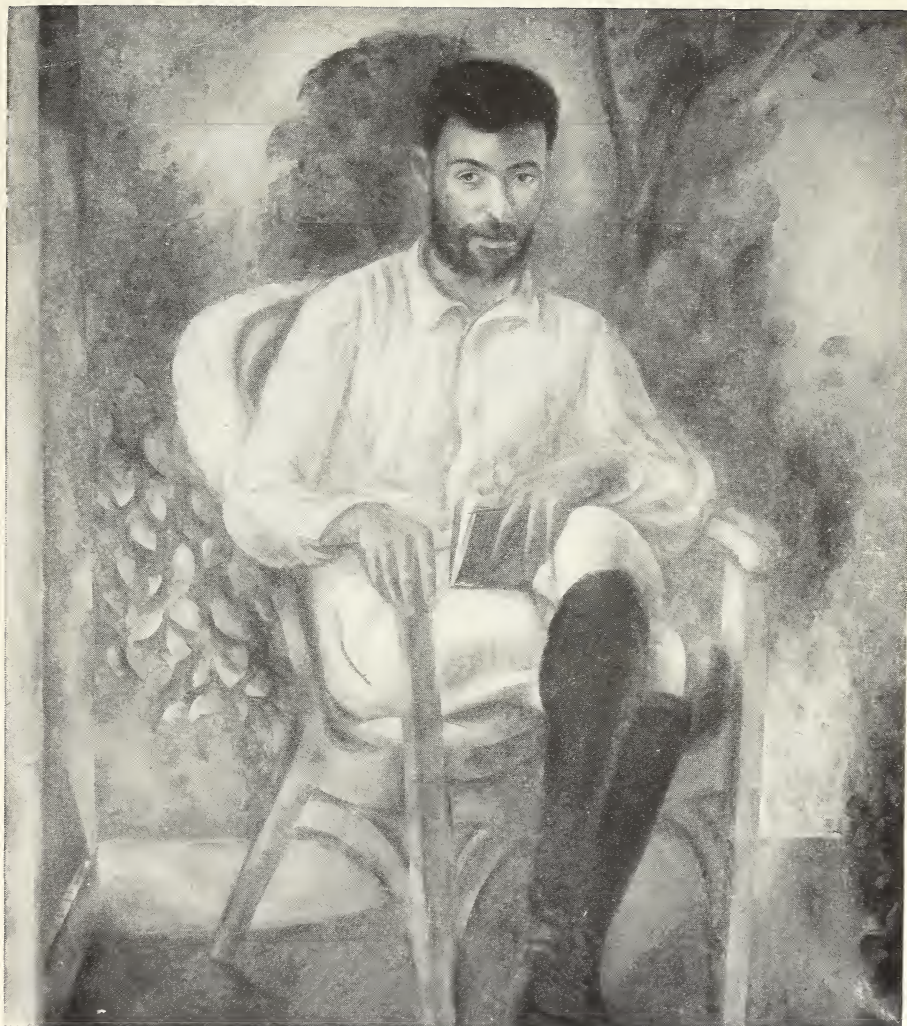
DIEGO RIVERA: The Aqueduct





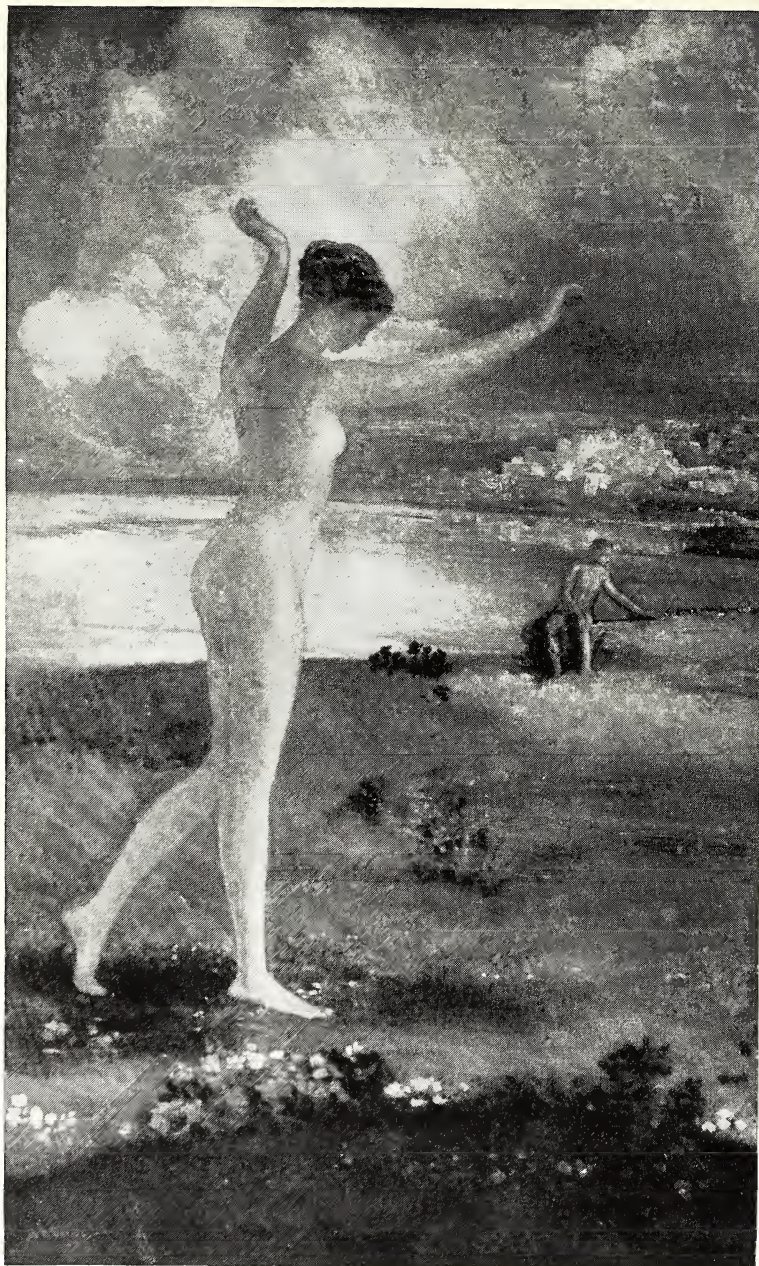
PAUL BURLIN: Los Penitentes





ANDREW DASBURG: Portrait of Henry Lee McFee





ARTHUR B. DAVIES: After Rain

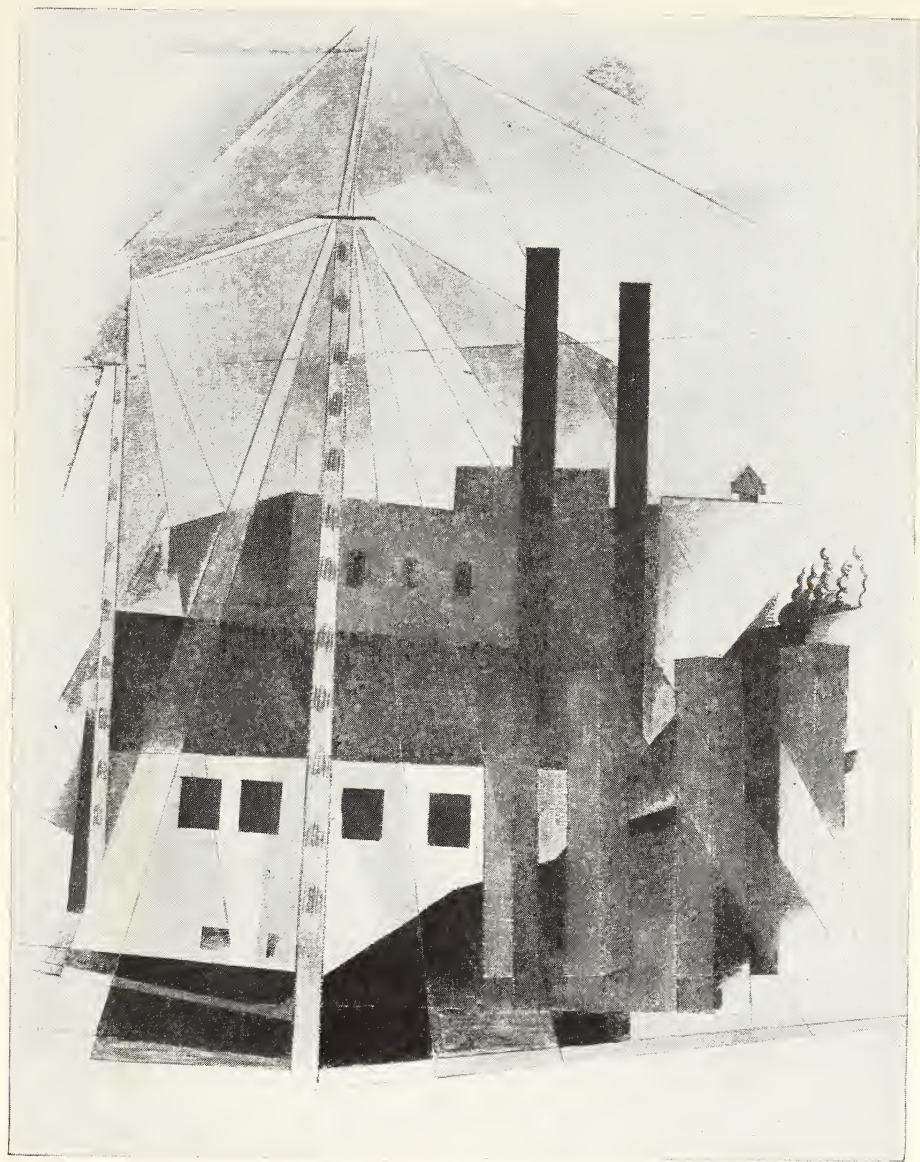


ANDRE DERAINE: Figure of a Woman



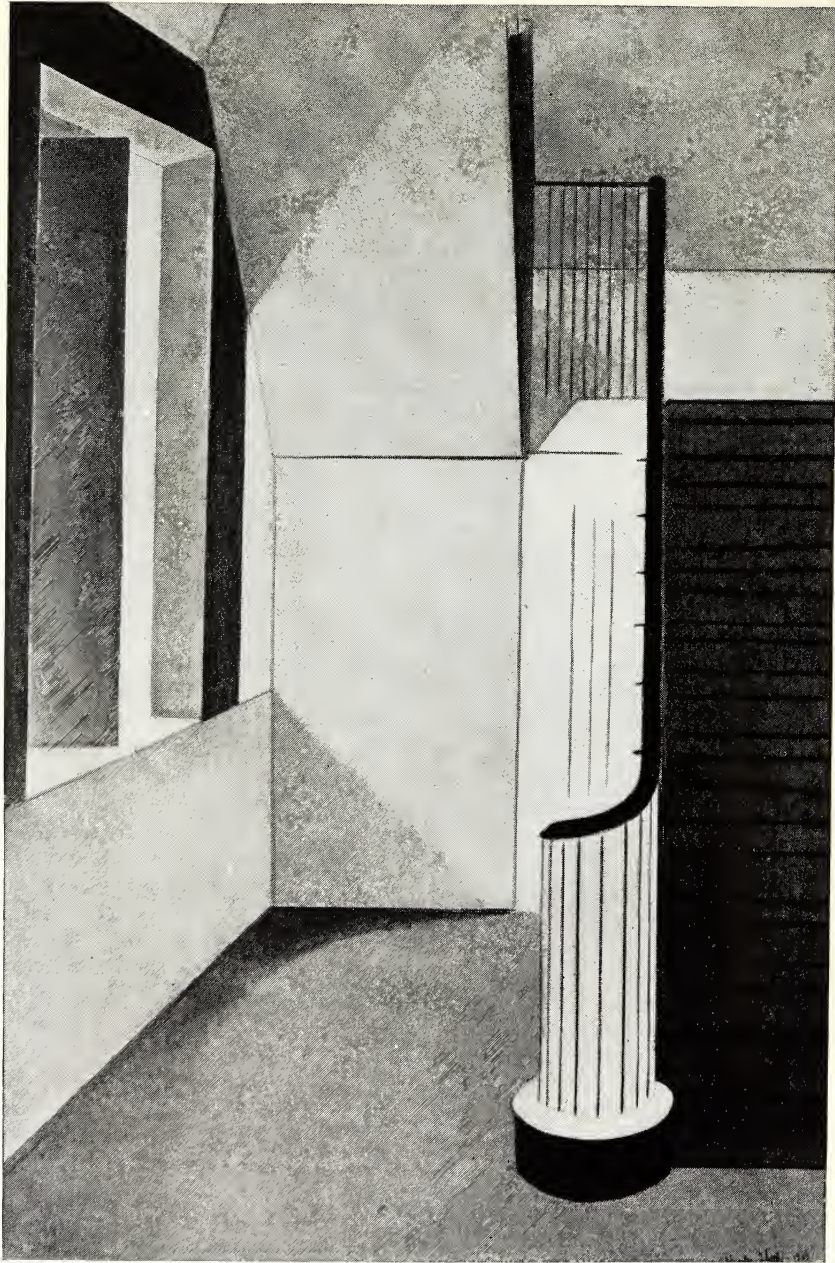


HENRI ROUSSEAU: The Fortifications

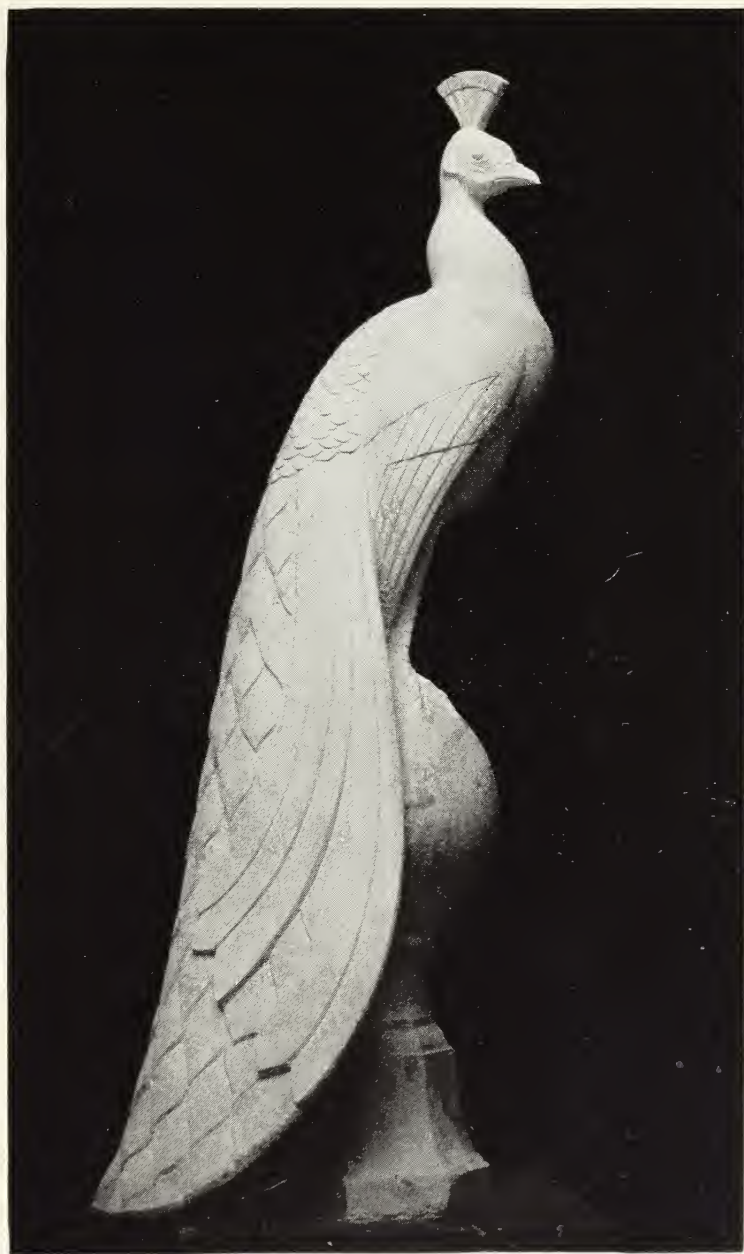


CHARLES DEMUTH: A Piano Mover's Holiday





CHARLES SHEELER: Interior



GASTON LA CHAISE: Peacock



I  
Early Woodcut

II

1 Rembrandt (c. I  
2 Claude Lorrain (c. II

3 Goya (c. IV

4 Rowlandson (c. III

1 Blackwell 1799-1863

2 Turner 1808-1879

3 Turner 1839-1906

4 Pugin 1848-1903

3 Van Gogh

5 Rodin 1840 1917

Maillol

7 Rodin

6 Goya

7 Rodin

8 Michel C.C.

(Note 1)

III

the new Bewegung  
in der Moderne  
Kunst

IV

das letzte,  
das letzte

183180

